

PUBLISHED MONTHLY

PRICE TWENTY CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXXI

NEW YORK, JANUARY, 1936

NUMBER 1



DETAIL OF A MARBLE RELIEF. ROMAN COPY OF A
GREEK WORK OF THE LATE V CENTURY B.C.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

JANUARY, 1936
VOLUME XXXI, NUMBER I
COPYRIGHT, 1936

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.; Winifred E. Howe, Editor.

Sent to all Members of the Museum without charge; to others upon receipt of the subscription price, two dollars a year, single copies twenty cents. Copies are for sale and subscriptions are taken at the Information Desk. Mailorders should be addressed to the Secretary of the Museum.

Entered as Second Class Matter June 3, 1927, at the Post Office, New York, N. Y., under Act of August 24, 1912.

CONTENTS

	PAGE
Front Cover Illustration: Detail of a Marble Relief. Roman Copy of a Greek Work of the Late V Century B.C.	1
The Annual Meeting of the Corporation	2
A Goya Exhibition	2
The Bequest of Mary Strong Shattuck	3
A Relief of a Maenad	9
A Commemorative Scarab of Amenhotpe III	12
Notes	14
Election of a Trustee—Membership—The Department of Greek and Roman Art—A Change in the Saturday Lecture Program—Symphony Concerts at the Museum—A Portrait in Wax—A Philadelphia Teapot—Publication Note	
List of Accessions and Loans	16
Museum Events	17

THE ANNUAL MEETING OF THE CORPORATION

The sixty-sixth annual meeting of the Corporation of The Metropolitan Museum of Art—Benefactors, Fellows in Perpetuity, and Fellows for Life—will be held in the Board Room of the Museum on Monday afternoon, January 20, 1936, at half past four o'clock. The report of the Trustees on the transactions of the year 1935 will be presented, and addresses relating to the activities of the Museum will be given. At the

conclusion of the formal meeting tea will be served in the Office of the Secretary of the Museum.

A GOYA EXHIBITION

The Museum finds itself in the enviable position of being able to arrange, mainly from its own collections, a truly imposing "one-man show" of a major figure in the history of art—Francisco Goya.

The Print Room of the Museum will contribute from its remarkably fine collection of the Goya etchings and lithographs. Though it naturally lacks the experimental prints of which only one or two copies exist and many of the other rarities, it has a number of the latter, including the famous Giant and the Blind Guitarist, and it can show from its own portfolios all the most significant of the Goya prints.

A remarkable album of drawings which once belonged to Federico de Madrazo, who gave it to his grandson Mariano Fortuny, son of the famous artist of the same name, has recently been acquired by the Museum. By this one purchase fifty studies covering the greater part of Goya's career have been added to its collections, and the exhibition in which they are shown to the public for the first time will undoubtedly be an event of real importance. They will be hung with the prints in the two end rooms of Gallery D 6, recently rearranged for the French exhibition.

In addition to its prints and drawings the Museum possesses eight of Goya's canvases, thanks to the Havemeyer and Theodore M. Davis bequests and to well-considered purchases in the past. Without going further it would be possible to make an impressive showing, but the Museum's friends have again given evidence of their generous co-operation and about as many more paintings—most of them rarely seen by the New York public—will be hung with the Museum's own canvases in the central, oval gallery of the exhibition hall.

The exhibition will open to Members of the Museum on Monday, January 27, and to the public on the following day, and will remain on view through Sunday, March 8.

H. E. WINLOCK.

THE BEQUEST OF
MARY STRONG SHATTUCK

According to the will of Mary Strong Shattuck the Metropolitan Museum was to receive a bequest of such of her "old silverware, old furniture, old china, old Chinese porcelains, terra cotta bust, bronze bust, French books in special bindings, old fans, laces and tapestries as its Trustees may deem worthy of becoming a part of the collections of said Museum." Following this generous provision the Museum selected 202 objects that augment most opportunely several of its departments. The objects themselves have distinction of design and excellence of workmanship, and they often fill lacunae in the collections either in historical sequence or in types represented.

The entire bequest will be shown during the coming month in the Room of Recent Accessions, and later the objects comprised in it will be distributed throughout the Museum in accordance with their provenance. In the following paragraphs this varied and important gift is described in detail.

FAR EASTERN CERAMICS

Three pieces of K'ang Hsi porcelain constitute the Far Eastern section of the bequest. A *famille verte* vase¹ of baluster form is impressive from the standpoint of both size and quality. Against a ground of light green, the pattern of peony and cassia trees, orchids and bamboo, magpies, a rockery, and an infinitesimal moon was painted in with softly translucent enamels—white, yellow, aubergine, and green—each detail having first been outlined with a delicate tracery of black. The vase is of the type technically known as enamel on biscuit; to produce this the potter first fires the porcelain without glaze, then applies the enamels and fires again in a muffle kiln. The ground color of large vases done in this technique is usually green, yellow, or black and the decoration birds and flowers. The Altman Collection includes several superb examples, among them one large green vase, but in the Far Eastern galleries proper, except for loans, the Shattuck vase is the first of this type in green. One side of the vase is cracked but

not seriously enough to detract from its value as a showpiece.

A pair of coral red oviform jars² with modern covers are patterned with an all-over conventionalized floral scroll reserved in white. The red used here is derived from iron and is conventionally classified as *rouge de fer*. This use of color as a background for patterns reserved in white is something of a novelty, as it seldom appears except in borders or details of *famille verte* wares.

THEODORE Y. HOBBY.

EUROPEAN SILVER AND CERAMICS

Of the sixty-seven pieces of silver accepted by the Museum as part of the bequest the great majority are English and Irish eighteenth-century work. Mrs. Shattuck, being a gracious and hospitable person, quite naturally showed a preference for charming domestic pieces, such as candle- and tapersticks, saltcellars, cake baskets, teapots, and trays. Being a discriminating collector, she succeeded in finding examples of rare quality. Among the Museum's new acquisitions are a pair of finely proportioned baluster candlesticks made by Lewis Mettayer in London in 1706, an unusual Irish dish with punched decoration dating about 1735, several early eighteenth-century London casters and trencher salts, and a handsome cake basket with the elaborately engraved arms of the Clitherow family (fig. 2). Of particular interest are five sixteenth-century English apostle spoons, two Master spoons of the same period, and a rare lion sejant spoon bearing the Aberdeen marks of about 1600 to 1625. All these spoons are well modeled and in excellent preservation.

A group of nineteen pieces of Meissen porcelain illustrates the styles popular at the factory in the period of about 1720 to 1750. Of these teapots, bowls, cups and saucers, some are painted with delightful chinoiserie, some with little European scenes representing square-rigged ships and men busy with their cargoes. Four Tournai plates have decoration that is characteristic of this town: two are painted with landscapes and figures, two with birds of bright-colored plumage.

C. LOUISE AVERY.

¹ Acc. no. 35.80.55.

² Acc. nos. 35.80.56 A, B, 57 A, B.

EUROPEAN FANS AND NEEDLEWORK

Mrs. Shattuck gathered together an extraordinarily distinguished collection of fans. The forty-seven pieces selected by the Museum are all remarkable for beauty, craftsmanship, and fine condition. The greater part of them were made in France, where the most skillful fanmakers worked, but the collection also includes attractive specimens from Italy, England, and Holland. They were made chiefly during the eighteenth century, an age notable for extreme elegance

is in the shape of a lorgnette, a poorly focusing lens forming the rivet. A contemporary account states that by means of a fan of this sort a lady could satisfy a pardonable curiosity without sacrificing modesty. Another fan, and a very curious one, is completely Chinese in decoration but contains French calendars for the year 1765 within compartments on the guards. Such Chinese productions directly inspired the chinoiserie fans so popular in Europe throughout the eighteenth century.

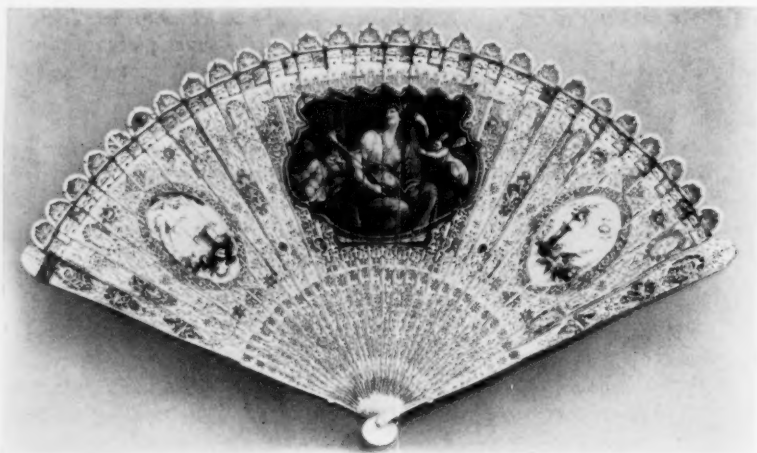


FIG. 1. ENGLISH FAN, LATE XVIII CENTURY, WITH
ENGRAVING BY BARTOLOZZI

in apparel and in all the related accessories. Fans have been called weapons of flirtation, and it is no coincidence that their highest development occurred in a period when coquetry was notoriously successful as a means to political advancement. Be that as it may, their costly surfaces reflect a way of living that has long since ceased to exist. Significantly enough, French fans of the elegance of those forming the bulk of the Shattuck collection were no longer manufactured after the fall of the Bastille.

Several groups stand out, such as the six vernis Martin fans of the late seventeenth and early eighteenth century, painted with deep colors. But even more unusual are the seven made in China for the European market—surprising examples of the art of the Oriental fanmaker. Typifying the snobbery of the eighteenth century, one of these

None of the fan leaves in the collection are signed, for such signatures rarely occur before the nineteenth century. Upon one, however, we find the names of three former owners, each with a date—the duchesse de Mirepoix, [17]73; Mme de Dombasle, 1820; and Mlle Faymoriau d'Arquistade (?), 1882. The duchesse de Mirepoix, possibly the original owner of the fan, was attached to the court of Queen Marie Leczinska and was also a friend of Louis XV's. It was owing to the king's regard for her that the duc de Mirepoix, her husband, became a marshal of France. Her fan is rich and stylish, an appropriate ornament for so fine a lady.

Perhaps the most delightful example in the collection is an English fan of carved ivory made during the last quarter of the eighteenth century (fig. 1).³ It is almost the

³ Acc. no. 35.80.1.

perfect fan, well-balanced and graceful in design, and in tone golden. Three medallions form the chief decoration, the largest and most important consisting of an applied panel of silk with a sentimental engraving in color, entitled *Music*, by Bartolozzi. The smaller medallions on either side are painted directly on the ivory, and the surrounding areas are pierced in delicate scrolling patterns. Within this pierced field are occa-

drawn upon the canvas ground indicate that there were originally four eagles on the shield. These give us a clue—meager though it be—that the first owner may have been a member of the Hardy family of Brittany. The crest is embellished with plumes and a hand grasping a sword to which is attached a ribbon bearing the device *QUO USQUE*. As no mention of such a motto occurs in the various descriptions of the Hardy arms, the



FIG. 2. SILVER CAKE BASKET MADE BY LANGFORD AND SEBILLE, LONDON, 1763-1764

sional small cartouches painted in blue and white.

Outstanding in the bequest of Mrs. Shattuck is a rare French needlework tapestry made during the last quarter of the sixteenth century (fig. 4).⁴ Only a few pieces like it are known, and compared with these our tapestry must be classed as a particularly fine specimen from the point of view of both design and execution.

The field is cleverly divided by strapwork bands into many compartments. The large central panel contains a crested coat of arms, the bearings of which have unfortunately been mutilated by the almost complete removal of threads from the shield. However, traces of thread and of old lines

in connection between our tapestry and this family must remain speculative.

Flanking the heraldic panel are two large compartments, each of which contains a curious picture of a formal garden of the type frequently found in late Renaissance ornament. The smaller surrounding compartments are embellished with flowers, fruits, and foliate forms and enlivened with beasts, birds, and fabulous creatures. The materials are wool and silk, the technique *petit point*, and the colors crisp yellows, greens, blues, etc., against a brownish background. The size and shape of the piece and the fact that the figures in the lengthwise borders are designed to appear upright when the edges hang from the sides of a table indicate that it was made as a table cover.

⁴ Acc. no. 35.80.52. H. 67 in., w. 139 $\frac{3}{4}$ in.

Also included in the bequest is a panel of French embroidery of the late eighteenth century, originally used in a fire screen.⁵ Its graceful floral design, worked mainly in *point de chaînette*, centers on an urn of classical inspiration.

SCULPTURE

A spirited bronze bust of a nymph is a handsome example of mid-eighteenth-century French decorative sculpture.⁶ It is skill-

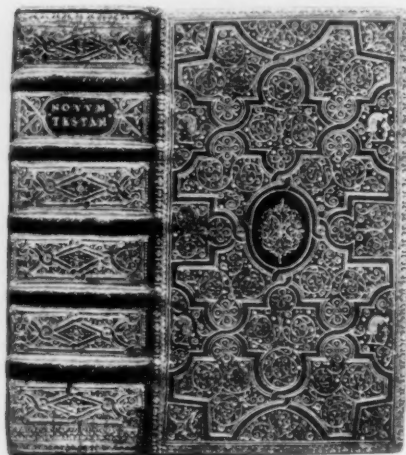


FIG. 3. NOVUM TESTAMENTUM
PARIS, S. CRAMOISY, 1649
BOUND BY FLORIMOND BADIER

fully modeled and cast, the expert workmanship being especially apparent in the treatment of the hair. On the back of the bronze occurs a mark in the form of a crowned C, the *poignon* frequently used during the eighteenth century in France by members of the corporation of master founders in bronze to identify their work. The bust is not signed, and as yet there is no sufficient evidence to connect it definitely with the work of a particular sculptor.

JOHN GOLDSMITH PHILLIPS.

LACES

From Mrs. Shattuck's collection of laces was selected a group of six pieces comprising examples of needlepoint and bobbin, all with one exception of the eighteenth

⁵ Acc. no. 35.80.54. ⁶ Acc. no. 35.80.53.

century. Perhaps the most interesting is a border of Milanese bobbin lace distinguished by a central motive which represents the Coronation of the Virgin. Suspended over her head is the crown, supported on one side by the Father, holding the orb of sovereignty, on the other side by the Son. In contrast with the open floral pattern which forms the field of lace, these figures stand out in relief, for they are worked solidly in a beautiful, close technique resembling fine linen. A delicate cordonnet is used to delineate hair, features, and folds of drapery; and by the ingenious employment of variegated fillings in the robes, patterned fabrics are suggested. It is a piece made manifestly for ecclesiastical use.

Two cap crowns and a cravat illustrate the development of pattern in French lace during the eighteenth century. The first piece is point de France with the large, opulently drawn leaves and flowers of the Regency and the hexagonal picotéd ground characteristic of this lace. The remaining cap crown and the cravat show the detached sprigs and naturalistic flowers familiar in the last part of the century. Both these pieces have the large buttonholed mesh which is generally attributed to the workers of Argentan but should properly be termed Alençon, since the former fabric is characterized by a twisted mesh. It is a matter of record, however, that both types of ground were made in both lace centers.⁷

A charming little three-cornered scarf shows small bobbin-made flower sprays applied to a bobbin-made ground composed, as was the custom, of inch-wide strips joined together. Completing this little collection is a graceful bonnet veil of the same technique, but somewhat later in date. Across the lower border runs a band of flowering plants, and the entire piece is edged with a leaf and flower motive. As a further form of ornamentation, tiny coin dots are powdered over the field. Veils of this sort appear in fashion plates as early as 1801. With their delicacy of design and sophistication they form an effective accompaniment to the pseudo-artlessness of Empire dress.

FRANCES LITTLE.

⁷ D. Despierres, *Histoire du point d'Alençon* (Paris, 1886), pp. 83, 92.

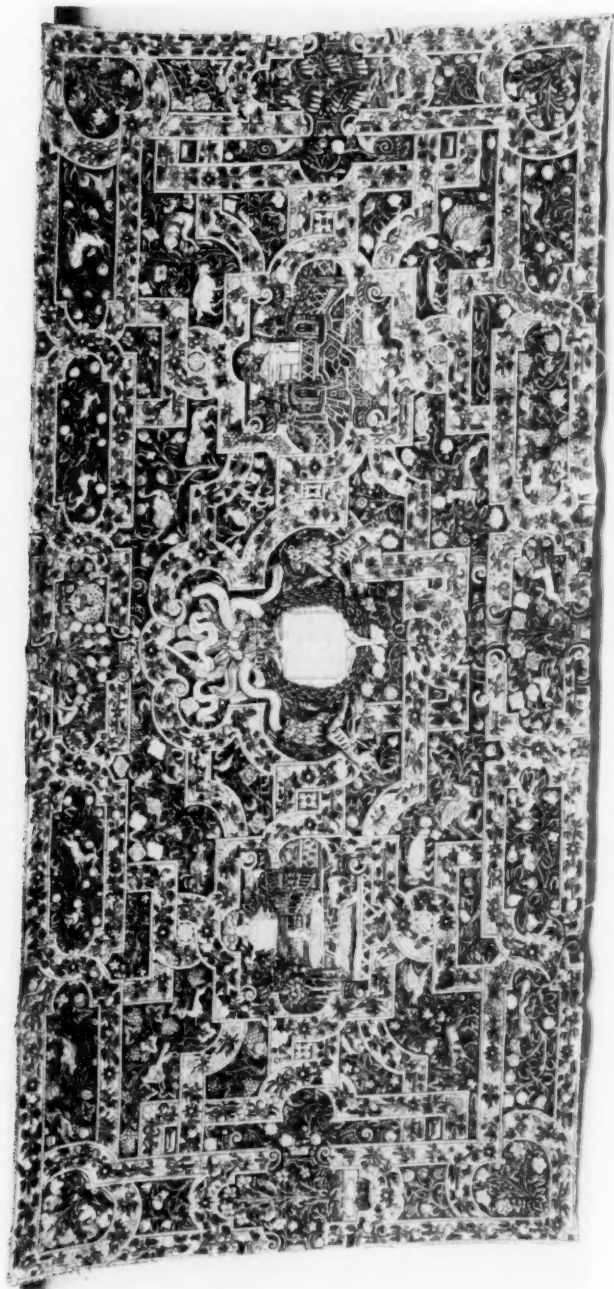


FIG. 4. NEEDLEWORK TAPESTRY, FRENCH, LAST QUARTER OF THE XVI CENTURY

FRENCH BOOKBINDINGS

The Shattuck bequest includes fifty-three books in French bindings, most of which date from Francis I to Napoleon, the period of the supremacy of French bookbinding on the Continent. Fifty of the fifty-three books were almost certainly bound in Paris, such was the centralization of France at this time.



FIG. 5. CLAUDE JOSEPH DORAT'S
LES BAISERS, BOUND BY LÉON
GRUEL. COPY OF A BINDING BY
R. J. BAILLY, 1766

The earliest binding, probably Lyonese, shows a Grolieresque strapwork design painted in springlike green, white, and lemon, and covers a Silius Italicus printed in Lyon in 1547. A Lyonese Josephus of 1557 is decorated with a gold trellis of stems and sly masks stamped on by a *plaque*, or metal relief cut, the full size of the book cover. A Paris Plutarch printed by Vasconan in 1574 has a limp vellum binding with scrollwork in the Fontainebleau style arranged in corner fillings and a central oval. This disposition of ornament, originally derived from the Islamic bindings which were imported into Venice and first imitated there, had spread by the end of the sixteenth century across the whole of northern Europe,

from London to Prague, and was coextensive with the Fontainebleau style itself.

There are over half a dozen handsome examples of the new ornamental stamps and the heavier gilding that came into fashion in the early seventeenth century as power and splendor gradually concentrated in the person of the king. Three books have royal gold monograms and lilies sprinkled evenly all over the covers, two bear designs of formal gold flowers in rectangular fields, and two more show gold springing in dotted lines and droplets in the style named for that elusive binder Le Gascon. One of the last two is a Paris New Testament of 1649 bound by Florimond Badier, the only prominent seventeenth-century binder who signed his work (fig. 3). It has no signature but is stamped with the same little profile heads that Badier used on a binding in the Bibliothèque Nationale which he signed in full. There is also a seventeenth-century binding embroidered in silk and silver thread, a technique common in England but rare in France.

More than half of the books in the Shattuck bequest were bound in the eighteenth century.⁸ Two bindings have lavish gold rococo *plaques* by Pierre Paul Dubuisson, whose charming etched trade card is pasted on the flyleaves. A magnificent large paper copy of the 1745 edition of the *Daphnis and Chloe* illustrated by engravings after designs by the regent, Philippe d'Orléans, is bound in red morocco tooled with gold dentelle. Derome le jeune's ticket (dated 1785) is on the back of the blue silk flyleaf.

There is an enchanting collection of sixteen pocket almanacs printed from 1744 to 1790 (see fig. 6). These booklets were as characteristic of Paris printing in the eighteenth century as the books of hours were of its beginnings. Though hardly bigger than bonbons, they contain a farrago of such items as a calendar, a social directory for all the courts of Europe, notes on the latest inventions, a timetable of post chaises, pictures, a mirror, and a Believe-it-or-not list of persons over a hundred years old. These thumbnail necessities were printed by thou-

⁸ These are being shown as part of the current Exhibition of French Prints and Ornament of the XVIII Century in Galleries K 37-40.

sands, bought by everybody in January and thrown away in December. The keen competition made the publishers trick them out with every blandishment of paint, cut leather, mica, gilt, sequins, and lacquered tinsel, while all the essential parts, like the sewing, were skimped.

In the nineteenth-century group there is Pope's *Essai sur l'homme* of 1821 in a finely executed Gothic binding of grained red mo-

reader), the comte d'Artois (later Charles X), Marie Antoinette (one of her two bindings has a slipcase bluntly lettered DAUPHINE), and the Empress Josephine (a house binding stamped MALMAISON).

The collection not only throws light on three centuries of French history but also gives an excellent idea of a great craft during a period when it became a delightful minor art.

A. HYATT MAYOR.



FIG. 6. ÉTRENNES SPIRITUELLES, PARIS, DE HANSY, 1750
BOUND BY P. P. DUBUISSON FOR LOUIS XV, SHOWN WITH THE SLIPCASE

roccosigned by Duplanil. The newly returned aristocrats had come home with a taste for English authors and the Gothic Revival. Three slightly earlier, vernis Martin bindings are exceptional for their preservation. Two of them bear a label stating, quite truly, that the varnish is "sans odeur." Then there are four modern examples of Léon Gruel's virtuosity, two of them being remarkable copies of eighteenth-century mosaic and tinsel bindings (see fig. 5).

Many of the bindings bear arms or ciphers, among them those of Louis XIII and Anne of Austria, Marie Thérèse, wife of Louis XIV, Louis XV and his daughter, Mme Victoire (who had all her books bound in green to distinguish them from those of her sisters, who bound theirs in red and citron), Mme de Pompadour, Mme du Barry (not a wide

A RELIEF OF A MAENAD

A marble relief of extraordinary beauty and interest has lately been acquired by the Museum and is shown this month in the Room of Recent Accessions (illustrated on p. 11 and the cover). The subject is a maenad, clothed in a diaphanous tunic and a mantle, leaning on her thyrsos while she pauses in the dance. Though a few portions are missing, what is preserved is of unusual freshness, the carving crisp and delicate and the head miraculously entire.¹

¹ Acc. no. 35.11.3. Fletcher Fund. Pentelic marble. H. of slab as preserved $36\frac{3}{16}$ in. (1.43 m.), width $29\frac{5}{8}$ in. (75.2 cm.), thickness $2\frac{3}{4}$ in. (7 cm.); h. of figure $51\frac{1}{16}$ in. (1.307 m.). The left edge, which is original, slants inward. The missing portions—on left thigh and adjoining drapery, on abdomen, on thyrsos below hand, etc.—have been

The relief is not a Greek original but is evidently a Roman copy of such exceptional quality that it closely approximates the original work. And this original must have been the product of a great artist. The splendidly decorative composition, with the long, sweeping folds of the draperies following the sinuous curves of the figure, their recurving edges acting, so to speak, as an effective framework, cannot have been the creation of a minor artist; instinctively we feel that the design goes back to a great sculptor. Moreover, our relief is not an isolated product. There are many other examples both of the woman on our relief and of similar, closely related figures, which bear witness to the great popularity enjoyed by these ecstatic maenads in the Roman age.² They appear on marble bases, altars, candelabra, and vases; as single figures and in groups; occasionally with signatures of Neo-Attic sculptors; often cursorily rendered—but they are all clearly derived from common originals. Most of these figures are quite small, not more than a foot or so high³; but a few large slabs, each with one maenad, exist—four in Madrid⁴ and three in Rome⁵—and these, be it noted, are of practically the same size as ours. One, that in the Palazzo dei Conservatori, is perhaps comparable in execution to ours, but in our relief we have for the first time a work which, in addition

restored in plaster from the Madrid example (see below), and are distinguishable from the marble even in the illustration. The left lower corner is restored in marble. The piece with the top of the thyrsos is said to have been found many years before the other fragments. The missing left arm was lowered, with the hand loosely grasping the mantle—as we know from the Madrid example, where that portion is preserved. The relief was published by G. E. Rizzo, *Thiasos* (Rome, 1934), pp. 1 ff.

² F. Hauser, *Die neu-attischen Reliefs*, pl. II, 25–32, pl. IV. Our maenad (Hauser's type 29) occurs elsewhere four times—on a relief in Madrid, on a four-sided base in the Vatican, on a marble krater in the Museo Torlonia, and on the amphora by Sosibios in the Louvre (Rizzo, *op. cit.*, p. 10).

³ Cf. the figures on the marble krater in this Museum (Roman Court, acc. no. 23.184).

⁴ In the Prado; P. Arndt, *Photographische Einzelnahmen antiker Sculpturen*, nos. 1683–1686.

⁵ One in the Palazzo dei Conservatori (Rizzo, *op. cit.*, fig. 5); two in the Villa Albani (G. Zoega, *Li Bassirilievi antichi di Roma*, vol. 1, pl. XIX).

to being of high quality, has a counterpart, in a slab in Madrid. Though the latter is greatly inferior to ours in workmanship the correspondence between the two in dimensions, composition, and details is so great that it can be explained only by supposing that both were copied directly from the same original.⁶ In other words, what some archaeologists have vaguely sensed before—that earlier Greek creations stood back of these later, Neo-Attic productions—is now substantiated.

Who then was the artist who created the originals from which our lovely maenad and her sisters were produced? Furtwängler⁷ more than forty years ago attributed the series to Kallimachos, an outstanding Greek sculptor⁸ of the late fifth century B.C. His arguments have lately been greatly strengthened by Rizzo in his excellent publication of our relief.⁹ Indeed what we know of Kallimachos from the references of ancient writers—Pausanias, Vitruvius, Pliny, Dionysios of Halikarnassos—certainly tallies extraordinarily well with the style of the maenads. (1) His work on the golden lamp for the Erechtheion and his alleged invention of the Corinthian capital would seem to place his activity in the last quarter of the fifth century B.C.; and this is the very period to which the maenads, with their transparent and turbulent draperies, must belong, for their closest stylistic parallels are the Phigaleia frieze and the Nike parapet. (2) The qualities mentioned as characteristic of Kallimachos' work, grace, elegance, elaboration—elaboration almost to excess—are admirably descriptive of the maenads. (3) The statement that Kallimachos "was the first to bore marble"—*λίθοις πρῶτος ἐτρύπησε*, which probably means that he used the running drill extensively and was one of the first to do so—supports the attribution of the maenads to him, for the deeply carved edges of their mantles would necessitate a generous use of this tool. (4) The dancing

⁶ There are minor deviations. Moreover, the projection of the figure is greater in the Madrid relief than in the New York one, and the stance is slightly straighter in the New York figure.

⁷ *Masterpieces of Greek Sculpture*, p. 439.

⁸ Dionysios of Halikarnassos links his name with those of Pheidias, Polykleitos, and Kalamis.

⁹ *Op. cit.*, pp. 38 ff.



MAENAD, ROMAN COPY OF A GREEK RELIEF OF THE
LATE V CENTURY B.C.

maidens of Sparta, cited as one of Kallimachos' works, can on good evidence¹⁰ be identified as the prototypes of the short-tunicked dancers with high headdresses which enjoyed a great vogue in Roman times, and these strikingly resemble the maenads in style.

Our relief, therefore, not only is intrinsically an important acquisition and one that will appeal for its gracious charm and masterly design but it may help us to visualize more clearly than we could before the personality of Kallimachos. And thereby our picture of late fifth-century Athens is illumined.

GISELA M. A. RICHTER.

A COMMEMORATIVE SCARAB OF AMEN-HOTPE III

During the reign of Amen-hotpe III there were made in the royal workshops a series of scarabs which differ remarkably from the ordinary ones used as seals or articles of personal adornment. Far larger than the usual examples, they compare with them only in form and color, for their bases, instead of being inscribed with the name and title of an individual or king, or with a heraldic device, bear texts of considerable length relating to events in the private life of the king who issued them.

Five different "issues" of scarabs in this series are known. The first was probably made shortly after the king's accession. It states his full titulary and that of Teye the "Great Royal Wife," gives her parentage, and goes on to say that she is the wife of a mighty king ruling from Naharin in the north of Syria to Kuray in the south of Nubia. The parents of the "bride," far from being of royal birth, seem to have borne the most ordinary titles until after their daughter's marriage. The form of the inscription makes it seem likely that the new king had been criticized for his unheard-of act in raising the daughter of a commoner to the position of chief consort, and the distribution of these scarabs may have been his way of deliberately defying objections. A great many of the scarabs exist, all bearing practi-

cally the same inscription; the Museum possesses three.

In the second year of Amen-hotpe's reign the second issue of these personal scarabs appeared. It describes a roundup of wild cattle, or rather the slaughter of these cattle by the king after they had been herded together for him somewhere in the northern part of Egypt. It is one of the rarest of the series, only two being known.

In the tenth year a similar scarab records the number of lions which the king had shot since his accession to the throne. The feat of slaying an average of ten lions per year was one of which he could justly be proud, and he spread the news of his worthiness as a successor to his grandfather Amen-hotpe II, a famous bowman.¹ No less than forty examples of this issue are known, seven of which are in the Museum's collection.²

In the same year the king added to his harim the Princess Kilugipa, the daughter of the Prince of Naharin in Syria, and signaled the event by a wedding announcement engraved on the bases of scarabs. As in the earlier ones, he includes Teye in his titulary as the "Great Royal Wife," and again gives the names of her parents. Of this issue only two examples seem to exist.

The last of these commemorative scarabs of Amen-hotpe III, issued in the eleventh year of his reign (1422 B.C.), is also rare, only three copies and the fragment of a fourth being hitherto known. The Museum has been fortunate enough to acquire for its collection a new example of this scarab,³ which reports the construction of a lake for Queen Teye. The inscription (fig. 1) on the underside reads, "Year eleven, under the majesty of Amen-hotpe III . . .⁴ given life, and the Great Royal Wife Teye, who liveth. The name of her father is Yuya and the name of her mother is Tuya. His majesty commanded to make a lake for the Great Royal Wife, Teye, who liveth, in her city of Dja⁵rukha. Its length is 3,700 (cubits); its

¹ Davies, *BULLETIN*, Nov., 1935, Sect. II, pp. 49 ff.

² Gillett, *BULLETIN*, vol. I (1906), p. 44; Winlock, *BULLETIN*, vol. XXVII (1932), pp. 236 f.

³ Acc. no. 35.2.1. Rogers Fund. L. 3 3/4 in. (9.5 cm.). On exhibition in the Third Egyptian Room with other recent accessions.

⁴ The full fivefold titulary is given.

¹⁰ *Ibid.*, pp. 43 ff.

width 700 (cubits). (His majesty) celebrated the feast of opening the lake in the third month of the season Akhet, day sixteen, when his majesty sailed in the royal barge 'Aten-gleams.'"

The artificial lake referred to in this inscription is with very little question the well-known Birket Habu (fig. 3), which lies in the cultivation at the edge of the desert on the west bank at Thebes and adjoins the

it was the first day of the third month of Akhet.⁶ The time consumed in digging out the lake was, therefore, only fifteen days—a remarkable feat of organization. Added interest attaches to our new scarab since it differs from the other copies of this issue in repeating the filiation of the queen given in the first and fourth issues of the series.

In addition to the inscription on the underside, our scarab has the names of the



FIGS. 1, 2. COMMEMORATIVE SCARAB OF AMEN-HOTPE III ISSUED IN 1422 B.C.

palace of Amen-hotpe III. The scarab is of peculiar interest to us because this palace was excavated by the Museum's expedition.⁵ The measurements given on the scarab are smaller than those outlined by the mounds of mud piled up in the construction of the lake. The difference in area can be accounted for by the fact that a wide bank planted with trees probably surrounded the lake itself.

Our scarab does not give the day and month on which the royal command for the construction was given—the others say that

king and queen repeated on the sides in the triangles formed by the legs and the base. Still more interesting is a cartouche across the prothorax (fig. 2). This reads, "The good god, Neb-ma'et-Rē' (Amen-hotpe III), beloved of Horus of Buhen." Buhen is an ancient city in the Sūdān, near the second cataract, and in it there was a temple dedicated to Horus. The city was very far from Egypt proper, and its particular form of the god Horus could not have had much significance among the many in Egypt. There is

⁵ Winlock, BULLETIN, vol. VII (1912), pp. 184 ff.; Evelyn-White, BULLETIN, vol. X (1915), pp. 253 ff.; Lansing, BULLETIN, Mar., 1918, Supp., pp. 8 ff.

⁶ J. H. Breasted, *Ancient Records of Egypt* (Chicago, 1906), vol. II, p. 348; P. E. Newberry, *Scarabs* (London, 1906), p. 176, pl. XXXIII; G. Steindorff, *Zeitschrift für ägyptische Sprache und Altertumskunde*, vol. XXXIX (1901), p. 62.

reason to believe that the scarab came from Nubia, and in any case the epithet "beloved of Horus of Buhen" implies an intimate connection with that Nubian city and its temple. It is, in fact, most likely that our scarab was sent to this outlying city as a "newsletter" to tell the priesthood and officials there what was going on in the court at the capital. It has been supposed that these scarabs were presented by the king to the courtiers in the palace, and this may be

the case although their weight is rather against their having been worn as ornaments. None seem to have been discovered in formal excavations, and so we do not know whether they were found in Thebes or scattered over Egypt, but the reference to Buhen on our scarab may be an indication that most of them were sent out to the provinces to keep the officials informed of the personal affairs of their sovereign.

AMBROSE LANSING.



FIG. 3. VIEW EAST ACROSS THE NORTH END OF THE BIRKET HABU IN THE INUNDATION SEASON

NOTES

ELECTION OF A TRUSTEE. At the regular meeting of the Board of Trustees held December 16, 1935, Arthur W. Page was elected a Trustee in the Class of 1941.

MEMBERSHIP. At the meeting of the Board of Trustees held December 16, 1935, the following persons, having qualified, were elected in their respective classes: **FELLOWS IN PERPETUITY**, Ringland F. Kilpatrick, Mrs. Francis Neilson, and Francis Neilson; **FELLOWS FOR LIFE**, Mrs. L. Dean Holden, Mrs. Carolyn Lloyd, and Arthur W. Page. **ANNUAL MEMBERS** were elected to the number of fourteen.

THE DEPARTMENT OF GREEK AND ROMAN ART. By the action of the Board of Trustees the name of the Department of Classical Art has been changed to the Department of Greek and Roman Art. The term classical, once perhaps used of Greek art in general, now suggests rather a single period. It is not descriptive of the collection, which represents not only Greece and Rome during their whole history but Crete and Mycenae, the forerunners of Greece. The Etruscan, Lydian, and Cypriote portions of the collection also are covered by the new name, for the art of these countries is to a large extent derived from Greek art.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

A CHANGE IN THE SATURDAY LECTURE PROGRAM At four o'clock on Saturday, January 4, in the Lecture Hall John Marshall Phillips was the speaker in the place of Franco Bruno Averardi. The subject was American Silver.

SYMPHONY CONCERTS AT THE MUSEUM. The first of the 1936 free symphony concerts under the direction of David Mannes announced in the December BULLETIN was given on January 4. This series of free symphony concerts will be continued on Satur-

coloring in the wax. The headdress and the expression of concentration suggest that the sculptor portrayed Pavlowa as she actually appeared during some moment of a dance. It is of interest to recall that the Museum also owns a gay wax statuette by the same sculptor called Pavlowa Gavotte. Thus the dance, in some ways closely allied to sculpture, again furnishes significant subject matter for a contemporary sculptor. The Pavlowa Mask is the sixth example to be made from a model executed by Miss Hoffman in 1924. J. G. P.



TEAPOT MADE BY ABRAHAM DUBOIS
PHILADELPHIA, LAST QUARTER OF THE XVIII CENTURY

day evenings, January 11, 18, and 25, at 8 o'clock. A second series will be given on the Saturday evenings in March. The January concerts have been made possible through a contribution from the Davison Fund, Incorporated, founded by John D. Rockefeller, Jr.

A PORTRAIT IN WAX. The Pavlowa Mask¹ in wax by Malvina Hoffman is familiar to many visitors at the Museum, having been shown near the head of the main stairway since 1930 as a loan from Mrs. L. Dean Holden. Thanks to Mrs. Holden's generosity, it now enters the Museum's permanent collection. The portrait is that of a sensitive and mature woman whose features are distinguished if not exactly beautiful. It has an extraordinary fleshlike surface, the result of highly naturalistic modeling and of delicate

A PHILADELPHIA TEAPOT. A silver teapot of unusual merit has recently been acquired for the American Wing.¹ In certain characteristic elements of form and decoration our purchase clearly reveals its Philadelphia origin. Made by Abraham Dubois during the last quarter of the eighteenth century, it follows a design suggested by those porcelain examples fashioned in China expressly for the Occidental trade and imported into the United States so abundantly in the early Federal period. Raised from a single sheet of metal to a cylindrical shape with a flat base, barely tapered sides, and a straight spout, it represents a type of silverwork that won particular favor in Philadelphia. Save in Baltimore, where the Philadelphia influence was pronouncedly evident, few teapots of similar form are known to have been

¹ Acc. no. 35.107. H. 15½ in. Now on exhibition in Gallery D 10.

¹ Acc. no. 35.76. Samuel D. Lee Fund. H. 6¼ in. Shown this month in the Room of Recent Accessions.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

made elsewhere—a notable exception being one with the mark of Paul Revere, Jr., of Boston.

The pierced gallery which enlivens the top of our piece is an ornamental device employed almost exclusively in Philadelphia. From within the gallery an inset lid rises in a graceful double curve to support a pineapple finial surmounting a star-shaped whorl of leaves. The delicate bead molding that encircles the base of our pot is repeated at the top of the drum, beneath the gallery, and again about the handle sockets. An unidentified monogram, A M T in script, is engraved on the body.

In its typical features and in the singular refinement of their treatment our teapot gives significant expression to the best phase of Philadelphia silverwork and is an eloquent commentary on the urbane hospitality that distinguished early Republican society in that city.

M.D.

PUBLICATION NOTE. Early in 1908 the Museum's Egyptian Expedition began its excavations in el Khārgēh Oasis. Some seventy-five miles further into the Libyan Desert lay ed Dākhleh Oasis, where were said to be ruins which were similar to those in el Khārgēh but of which there were no adequate descriptions. Therefore, at the end of the first season of the Museum's Expedition in el Khārgēh two members of the party made a trip to the further oasis by camel caravan, the only method of travel then possible, to collect data which might be of value in the excavations of the Khārgēh sites.

Curiously enough, although more than a quarter of a century has passed since that

trip was taken, there is still no published account of the antiquities of ed Dākhleh, and the photographs, plans, and copies of inscriptions made then remain more detailed than any available information on the oasis. However, the trip was a hasty one, the data collected were often of the briefest, and therefore in publishing *Ed Dākhleh Oasis* by H. E. Winlock¹ it seems appropriate to leave the account in its original journal form, retaining much of the sketchy character of notes made sometimes on camel back, sometimes in camp by candlelight.

In spite of such shortcomings the journal should be of use until some well-equipped scientific expedition undertakes serious excavations in ed Dākhleh. It contains almost complete copies of the visible inscriptions of Nero, Vespasian, Titus, and Domitian in the temple at Deir el Hagar; a map and sketch plans of the surrounding contemporary ruins; photographs of a painted tomb chamber of the same period; and descriptions and plans of other ruined sites of the oasis. It describes the desert roads and the travel over them before the days of the motor car; the halfway temple at 'Ain Amūr; graffiti of early travelers, including one unusual Safaitic inscription; and the pottery from the various sites. Perhaps of greatest interest are a group of palaeolithic pictographs in the desert halfway between the two oases, and examples of contemporary flint implements. Notes are appended on the history of the oasis from palaeolithic to Roman times.

¹ *Ed Dākhleh Oasis: Journal of a Camel Trip Made in 1908*, by H. E. Winlock; with an Appendix by Ludlow Bull. New York, 1936. xii + 82 pp., 37 pl. 4to. Bound in paper. Price \$3.00.

LIST OF ACCESSIONS AND LOANS

BY DEPARTMENTS

NOVEMBER 1 TO DECEMBER 1, 1935

GREEK AND ROMAN

Loan of Mrs. George D. Pratt (11).

NEAR EASTERN

Miniatures, Indian, Persian, *Loan of Mrs. George D. Pratt* (28).

Sculpture, Persian, *Purchase* (1).

FAR EASTERN

Painting, Chinese, *Loan of Mrs. George D. Pratt* (1).

RENAISSANCE AND MODERN

Sculpture, American, Italian, *Gift of Mrs. L. Dean Holden* (1); *Loan of Mrs. George D. Pratt* (1).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

AMERICAN WING

Furniture, *Loans of Mrs. J. Amory Haskell* (2), *Mitchel Taradash* (1); *Purchase* (1).
Metalwork, *Gifts of Mrs. J. Amory Haskell* (1), *I. Peace Hazard* (1).

PAINTINGS

Drawing, Italian, *Purchase* (1).
Miniature, American, *Purchase* (1).
Paintings, American, Italian, *Loans of Mrs. H. H. Benkard* (1), *Col. George McClellan Derby* (2), *Mrs. George D. Pratt* (2); *Purchase* (1).

PRINTS

Gifts of Miss Marion P. Bolles (2), *Atherton Curtis*

(2), *Mrs. Bella C. Landauer* (50), *Allen Lewis* (2), *Wayne Woodmansee* (5); *Loan of Mrs. George D. Pratt* (16).

LIBRARY

Books, *Gifts of Hugo Ballin* (1), *Etienne Bignon* (1), *Karel H. de Haas* (2), *Dr. Walter Heil* (1), *Mrs. Harry P. Hewes* (2), *The Toyo Bunko* (1), *Mr. and Mrs. Samuel L. Wolff* (12), *Yale University Gallery of Fine Arts* (3).

Photographs, *Gifts of Hugo Ballin* (56), *Dane Chanase* (9), *Mrs. Margaret French Cresson* (8), *Miss Bertha E. de Rapalje* (9), *Herman T. Schladermudt* (27).

Lending Material, *Gift of Nathaniel Poussette-Dart* (2).

MUSEUM EVENTS¹

JANUARY 13—FEBRUARY 9, 1936

LECTURES AND TALKS FOR MEMBERS

JANUARY			
13	11 a.m.	Great Rulers of Egypt, 2. Miss Miller	Galleries
	3 p.m.	Color and Design. Miss Cornell	Classroom K
15	4 p.m.	Myths and Legends, 14. Miss Duncan	Classroom A
17	11 a.m.	Color and Design. Miss Cornell	Classroom K
	2 p.m.	An Introduction to Classical Painting, 3. Mr. Shaw	Galleries
18	10:30 a.m.	Gallery Talk (Older Children). Mr. Shaw	Classroom C
	10:30 a.m.	Story Hour (Younger Children). Mrs. Roswell F. Barratt	Classroom B
20	11 a.m.	Great Rulers of Egypt, 3. Miss Miller	Galleries
	3 p.m.	Color and Design. Miss Cornell	Classroom K
24	11 a.m.	Color and Design. Miss Cornell	Classroom K
	2 p.m.	An Introduction to Classical Painting, 4. Mr. Shaw	Galleries
25	10:30 a.m.	Gallery Talk (Older Children). Mr. Shaw	Classroom C
	10:30 a.m.	Story Hour (Younger Children). Jane Gaston	Classroom B
27	11 a.m.	Great Rulers of Egypt, 4. Miss Miller	Galleries
	3 p.m.	Color and Design. Miss Cornell	Classroom K
31	11 a.m.	Color and Design. Miss Cornell	Classroom K
	2 p.m.	An Introduction to Classical Painting, 5. Mr. Shaw	Galleries
FEBRUARY			
1	10:30 a.m.	Gallery Talk (Older Children). Mr. Shaw	Classroom C
	10:30 a.m.	Story Hour (Younger Children). Mary Gould Davis	Classroom B
3	11 a.m.	Oriental Prints and Ceramics, 1. Miss Duncan	Classroom B
	3 p.m.	Color and Design. Miss Cornell	Classroom K
7	11 a.m.	Color and Design. Miss Cornell	Classroom K
	2 p.m.	An Approach to Painting, 1. Mrs. Fansler	Classroom A
8	10:30 a.m.	Gallery Talk (Older Children). Mr. Shaw	Classroom C
	10:30 a.m.	Story Hour (Younger Children). Jane Gaston	Classroom B

FOR THE PUBLIC

JANUARY			
14	11 a.m.	The Oriental Collection: the Near East (General Tour). Miss Duncan	Galleries
	11 a.m.	Elements of Color. Miss Cornell	Classroom K
	2 p.m.	Motion Pictures	Lecture Hall

¹ The program of radio talks given regularly over Stations WOR and WNYC by members of the Museum staff is announced in the newspapers.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

JANUARY	14	2 p.m.	XVII to XIX Century Furnishings, 13. Miss Bradish	Galleries
		2 p.m.	European and Oriental Painting: a Contrast, 4. Miss Duncan	Galleries
		4 p.m.	Painting: Boscoreale and the Villa of Mysteries (Columbia Lecture). Margarete Bieber	Lecture Hall
		4 p.m.	Elements of Design. Miss Cornell	Classroom K
15		11 a.m.	The American Wing (General Tour). Miss Bradish	Galleries
		4 p.m.	Gothic Architecture: The Barbarians, Darkness, and Remains of Rome (Mathews Lecture). C. Grant LaFarge	Lecture Hall
16		11 a.m.	The Art of France, 14. Miss Abbot	Galleries
		11 a.m.	Flemish Painting, 4. Mrs. Fansler	Galleries
		2 p.m.	Motion Pictures	Lecture Hall
		2 p.m.	The Egyptian Collection (General Tour). Miss Miller	Galleries
		4 p.m.	The Skill of the Ancient Armorer, 2. Mr. Bullock	Galleries
		4 p.m.	Portrait Coinages of Hellenistic Kings (Columbia Lecture). Edward T. Newell	Lecture Hall
18		11 a.m.	Italian Painting before 1500, 14. Miss Abbot	Lecture Hall
		2 p.m.	Story Hour. Mrs. Roswell F. Barratt	Lecture Hall
		2 p.m.	Ancient Egypt and Ethiopia. Miss Miller	Galleries
		2 p.m.	Sobriety in the XIV Century (Historical Survey). Mrs. Fansler	Galleries
		3 p.m.	Delftware (For the deaf and deafened). Jane B. Walker	Classroom B
		4 p.m.	Mount Vernon as Washington Knew It. R. T. H. Halsey	Lecture Hall
		8 p.m.	Symphony Concert Conducted by David Mannes	Entrance Hall
19		2 p.m.	Story Hour. Mrs. Roswell F. Barratt	Lecture Hall
		2 p.m.	Sobriety in the XIV Century (Historical Survey). Mrs. Fansler	Galleries
		3 p.m.	Design Unity. Miss Cornell	Classroom K
		4 p.m.	The Making of an Etching (Gillender Lecture). John Taylor Arms	Lecture Hall
21		11 a.m.	The Classical Collection (General Tour). Mr. Shaw	Galleries
		11 a.m.	Elements of Color. Miss Cornell	Classroom K
		2 p.m.	Motion Pictures	Lecture Hall
		2 p.m.	XVII to XIX Century Furnishings, 14. Miss Bradish	Galleries
		4 p.m.	Architecture and Sculpture: Late Hellenism in East and West (Columbia Lecture). Margarete Bieber and William B. Dinsmoor	Lecture Hall
		4 p.m.	Elements of Design. Miss Cornell	Classroom K
22		11 a.m.	The Mediaeval Collection (General Tour). Miss Freeman	Galleries
		2 p.m.	The Decorative Arts, 3. Miss Bradish	Galleries
		4 p.m.	Gothic Architecture: Lombard and Byzantine in the West (Mathews Lecture). C. Grant LaFarge	Lecture Hall
23		11 a.m.	The Art of France, 15. Miss Abbot	Galleries
		2 p.m.	Motion Pictures	Lecture Hall
		2 p.m.	European Decorative Arts (General Tour). Mr. Busselle	Galleries
		4 p.m.	The Skill of the Ancient Armorer, 3. Mr. Grancsay	Galleries
		4 p.m.	Design and Color. Miss Cornell	Classroom K
		4 p.m.	Mural Decorations in Rome and Pompeii (Columbia Lecture). Margarete Bieber	Lecture Hall
25		2 p.m.	Story Hour. Jane Gaston	Lecture Hall
		2 p.m.	Notable American Silversmiths. Mr. Busselle	Galleries
		2 p.m.	Late Gothic Realism (Historical Survey). Miss Freeman	Galleries
		4 p.m.	Motives on Bronze Mirrors of the Far East. Kojiro Tomita	Lecture Hall
		8 p.m.	Symphony Concert Conducted by David Mannes	Entrance Hall
26		2 p.m.	Story Hour. Jane Gaston	Lecture Hall
		2 p.m.	Late Gothic Realism (Historical Survey). Miss Freeman	Galleries
		3 p.m.	Architectural Backgrounds in Decoration (Gillender Lecture). Henry F. Bultitude	Classroom K
		4 p.m.	Sculpture in Wood (Gillender Lecture). Alec Miller	Lecture Hall
28		11 a.m.	The Collection of Paintings (General Tour). Mrs. Fansler	Galleries
		11 a.m.	Elements of Color. Miss Cornell	Classroom K
		2 p.m.	Motion Pictures	Lecture Hall
		2 p.m.	XVII to XIX Century Furnishings, 15. Miss Bradish	Galleries
		4 p.m.	Elements of Design. Miss Cornell	Classroom K

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

JANUARY

20

11 a.m.	The Oriental Collection: the Far East (General Tour). Miss Duncan	Galleries
4 p.m.	Gothic Architecture: Feudalism, the Church, and the People (Mathews Lecture). C. Grant LaFarge	Lecture Hall
11 a.m.	The Art of France, 16. Miss Abbot	Galleries
2 p.m.	Motion Pictures	Lecture Hall
2 p.m.	The Armor Collection (General Tour). Mr. Busselle	Galleries
4 p.m.	The Skill of the Ancient Armorer, 4. Mr. Bullock	Galleries
4 p.m.	Design and Color. Miss Cornell	Classroom K

FEBRUARY

1

2 p.m.	Story Hour. Mary Gould Davis	Lecture Hall
2 p.m.	Ramesses the Great. Miss Miller	Galleries
2 p.m.	Realism in Northern Painting (Historical Survey). Miss Abbot	Galleries

Monuments of Persian Architec-	Galleries
am Pope	Lecture Hall
Gould Davis	Lecture Hall

2 p.m.	Realism in Northern Painting (Historical Survey). Miss Abbot	Galleries
--------	---	-----------

3 p.m.	Elements of Color: Color Facts. Miss Cornell	Classroom K
4 p.m.	Goya, the Prophet of Modern Art. A. Philip McMahon	Lecture Hall

11 a.m.	The Egyptian Collection (General Tour). Miss Miller	Lecture Hall
11 a.m.	Elements of Color. Miss Cornell	Galleries
		Classroom K

2 p.m.	Motion Pictures	Lecture Hall
2 p.m.	XVII to XIX Century Furnishings, 16. Miss Bradish	Galleries

4 p.m.	Elements of Design. Miss Cornell	Classroom K
11 a.m.	The Classical Collection (General Tour). Mr. Shaw	Galleries

11 a.m.	Saints and Symbols in Painting, 4. Miss Abbot	Galleries
4 p.m.	Gothic Architecture: Reaching for the Light: Gothic is Foreshadowed (Mathews Lecture). C. Grant LaFarge	Lecture Hall

11 a.m.	Foreshadowed (Mathews Lecture). C. Grant LaFarge The Art of France, 17. Miss Abbot	Lecture Hall Galleries
---------	---	---------------------------

2 p.m.	The Mediaeval Collection (General Tour). Miss Freeman	Galleries
2 p.m.	The Historic Schools of Painting, 5. Miss Abbot	Galleries

4 p.m.	The Skill of the Ancient Armorer, 5. Mr. Grancsay	Galleries
4 p.m.	Design and Color. Miss Cornell	Classroom K

4 p.m.	Design and Color. Miss Cornell	Classroom K
11 a.m.	Italian Painting after 1500, 1. Miss Abbot	Lecture Hall

2 p.m.	Dutch Paintings in the Altman Collection. Miss Abbot	Galleries
2 p.m.	Intellectual Realism in Italy (Historical Survey). Mrs. Fansler	Galleries

2 p.m.	Intellectual Realism in Italy (Historical Survey). Mrs. Fansler	Galleries
--------	---	-----------

2 p.m.	Intellectual Realism in Italy (Historical Survey). Mrs. Fansler	Galleries
3 p.m.	Dramatizing Color (Gillender Lecture). Claggett Wilson	Classroom K

4 p.m.	Currier and Ives, Printmakers to the American People. Harry T. Peters	Lecture Hall
--------	--	--------------

EXHIBITIONS

The Work of Francisco Goya	Gallery D 6	January 28 through March 8
French Prints and Ornament of the XVIII Century	Galleries K 37-40	Through February 15
Egyptian Acquisitions, 1934-1935	Third Egyptian Room	Continued
Ancient Greece and Rome	Staten Island Institute of Arts and Sciences, Stuy- vesant Place, St. George	Through March 15
Oriental Prints and Textiles	Textile High School, 351 West 18th Street	Through March 6

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

BRANCH BUILDING. The Cloisters, 608 Fort Washington Avenue. Fifth Avenue Bus 4 (Northern Avenue) passes the entrance. Also reached by the Eighth Avenue subway, Washington Heights branch, to 100th Street-Overlook Terrace station. Take elevator to Fort Washington Avenue exit and walk south.

OFFICERS AND TRUSTEES

GEORGE BLUMENTHAL	President
MYRON C. TAYLOR	First Vice-President
WILLIAM CHURCH OSBORN	Second Vice-President
MARSHALL FIELD	Treasurer
HENRY W. KENT	Secretary
THE MAYOR OF THE CITY OF NEW YORK	} EX OFFICIO
THE COMPTROLLER OF THE CITY	
THE PRESIDENT OF THE DEPT. OF PARKS	
PRESIDENT, NATIONAL ACADEMY OF DESIGN	
CORNELIUS N. BLISS	
STEPHEN CARLTON CLARK	OGDEN L. MILLS
THOMAS COCHRAN	HENRY STURGIS MORGAN
MAITLAND F. GRIGGS	J. P. MORGAN
R. T. H. HALSEY	BENJAMIN W. MORRIS
EDWARD S. HARKNESS	ARTHUR W. PAGE
HORACE HAVEMEYER	FRANK LYON POLK
ARTHUR CURTIS JAMES	ROLAND L. REDMOND
ROBERT A. LOVETT	NELSON A. ROCKEFELLER
HOWARD MANSFIELD	ELIHU ROOT
	ELIHU ROOT, JR.
	JOHN GODFREY SAXE
ADVISORY TRUSTEE	HENRY S. PRITCHETT

THE STAFF

Director	HERBERT E. WINLOCK
Assistant Director	WILLIAM M. IVINS, JR.
Egyptian Art, Curator	HERBERT E. WINLOCK
Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
Associate Curator	LUDLOW BULL
Greek and Roman Art, Curator	GISELA M. A. RICHTER
Associate Curator	CHRISTINE ALEXANDER
Near Eastern Art, Curator	MAURICE S. DIMAND
Far Eastern Art, Curator	ALAN PRIEST
Mediaeval Art, Curator	JAMES J. RORIMER
Renaissance and Modern Art, Curator	PRESTON REMINGTON
Associate Curators	C. LOUISE AVERY
Assistant Curator in Charge of Textile Study Room	JOHN G. PHILLIPS, JR.
American Wing, Curator	FRANCES LITTLE
Paintings, Curator	JOSEPH DOWNS
Prints, Curator	HARRY B. WEHLE
Arms and Armor, Curator	WILLIAM M. IVINS, JR.
Altman Collection, Keeper	STEPHEN V. GRANCSAY
Educational Work, Director	THEODORE Y. HOBBS
Industrial Relations, Director	HUGER ELLIOTT
Librarian	RICHARD F. BACH
Editor of Publications	WILLIAM CLIFFORD
Assistant Treasurer	WINIFRED E. HOWE
Assistant Secretary	FRANK M. FOSTER
Executive Assistant	LAUDER GREENWAY
Registrar	BRADFORD BOARDMAN
Superintendent of Buildings	HENRY F. DAVIDSON
Examiner	CONRAD HEWITT
	FRANK J. DUNN

MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free and admission to lectures specially arranged for Members.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing & The Cloisters close at dusk in winter.	
CAFETERIA:	
Weekdays and holidays	12 m. to 4:45 p.m.
Sundays	Closed.
Christmas	Closed.

LIBRARY: Gallery hours, except legal holidays.
MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.
PRINT ROOM and TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION AND SALES DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum handbooks, colorprints, photographs, and postcards are sold here. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 4-7600; The Cloisters branch of the Museum, Washington Heights 7-2735.